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RECORD CONNOISSEUR'S MAGAZINE

Edited by PETER HUGH REED



Alexander Brailowsky

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The American MUSIC LOVER

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January, 1942

Editorial Notes

In these times the usual greeting for the New Year does not seem appropriate. During a war one does not expect to continue the normal way of life. The staff of this magazine hopes that despite the new adjustments that may be necessary, our readers, and, indeed, all who appreciate music and the allied arts, will continue to experience the pleasures that they have enjoyed up to now.

In wartime, recorded music may well prove more valuable than ever before to music lovers. Undoubtedly, many concerts will be curtailed; it may be that orchestras will be forced to reduce their activities somewhat, or worse yet, face disbandment. Radio stations may be forced off the air during emergencies. Thus the only source of musical entertainment available will be recordings. Because of these possibilities, it would seem to us that recordings are most important and that any possible increase in price, occasioned particularly by further taxation such as has been imposed in England, should be forestalled here. Those who agree with us might do well to bring to the attention of their Congressional Representatives and Senators the value of recordings of good music, with a view to preventing additional taxation. It goes without saying that books too are of great value in times like these. But it may well be that books will escape an extra tax, as they have done in England, chiefly because, as the editor of *The Gramophone* pointed out, taxing books would involve taxing the Bible.

* * *

During the past year considerable displeasure has been expressed at the quality of record surfaces. They have indeed been

decidedly uneven in all makes and issues of recordings. There are legitimate reasons why records might suffer from poor surfaces. While the companies have remained silent on the subject, we believe it is safe to assume that the defects may have some relation to the fact that products and by-products that would go into the manufacture of records have been placed on priority lists. This month, however, the general run of record surfaces we have heard seemed to indicate an improvement.

Rumors have reached us in the past year of the splendid work that RCA-Victor was doing for the Government, but it was not until we made a trip to the factory in Camden during the latter part of November that we gained some idea of how much this company was doing for National Defense. The factory was apparently under the control of special police; everyone working there wears a badge with his picture and his signature on it. All visitors are subject to search and once their business is ascertained they are is-

sued badges to identify them, before they are allowed entrance to any part of the executive offices or factories. Certain portions of the factories are not open to visitors. Since war was declared the factories have gone on a full-time schedule, and the executive office workers are on a forty-eight hour week instead of the former forty-hour period. Despite the increase in working hours, we are told, there is still an overwhelming amount of work left over for many for the evenings.

In view of this, it seems to us that RCA-Victor has done a remarkable job in the issuance of recordings this past year. Considering the enormous output of records, the tremendous increase in sales, the restrictions that must have resulted from the emergency, and difficulties that must have arisen in manufacturing with a goodly part of the factories working for National Defense, it is surprising that troubles with record surfaces and wrong faces have not been greater than they have been.

BOOK REVIEW

PLAYING THE PIANO FOR PLEASURE. By Charles Cooke. Simon and Schuster, New York, 1941. 247 pp., price \$2.50.

Charles Cooke is a writer by profession and a piano player by avocation. Like all true amateurs he brims over with enthusiasm when he discusses his hobby, and the result is a book that belongs with Schauffler's *Musical Amateur* and others of that type. Gently inspirational, it can serve as a real stimulus to pianistic progress, for Cooke discusses the ways and means whereby you and I can improve our playing. The real secret is not too esoteric: it can be summed up in the one word—WORK. But the author's enthusiasm, and his concrete suggestions about practicing routine, are really useful. The book will not make a pianist out of one, but if a person already has the basic foundation (i.e., if he can read music and play a few simple things) it is hard to see how he will not benefit if the out-

lined procedure is followed faithfully. Some of Cooke's methods — and he will be the first to agree — should not be taken too seriously. His memory-aids, for instance, though they may work for him, are not too generally applicable. I think too that the section on technique may dismay many amateurs, though it cannot be denied that it contains much of value. Curiously, though Czerny is flatly rejected, Hanon is recommended, together with a host of technical exercises that may or may not prove beneficial. Personally, I think not. For amateurs, repertoire practice will prove more stimulating than exercises, and the serious student can always devise impromptu exercises based on the problem confronting him. However, as one amateur to another, I salute a congenial spirit in Charles Cooke and wish him luck on his Group II — a pianistic array upon which he is now working.

—H. C. S.



The Entombment

HINDEMITH AND

MATTHIAS

THE PAINTER

Mathis der Maler—Matthias the painter. Hindemith's score* originally was an opera, with a libretto based on the character of Matthias Grünewald, the famous German painter. Of the latter not much is known. He was born about 1475; he died in 1528. All that remains of his work are twenty paintings and about 30 drawings; but one of productions, the Isenheim Altar, completed about 1516, is amazing. It was those paintings that decorate the altar that attracted Hindemith, who named the movements of his symphony after three of the panels.

Grünewald's work comprises nine paintings, which deal with various phases of the Crucifixion and several unrelated episodes. According to Arthur Burkhardt, whose study of Grünewald is the best in English, they "may be claimed as the most imposing monument of German painting and as the most moving and impressive series of religious paintings of the entire middle ages. . . They were ordered by the Abbot Guido Guersi for the monastery church of St. Anthony in Isenheim, near Colmar in Alsace. . . and are today in the Unterlinden Museum of Col-

mar, where they overwhelm the visitor with their imaginative boldness, emotional power, brilliant variety of color, and sheer magnificence of design and execution."

The Crucifixion dominates the work. It was one startled look at that painting that sent this writer, who is no art critic

Harold C. Schonberg

but merely one of those miserable people who "know what they like," hastily off

to consult better artistic judgment than his own. For Grünewald's depiction of Christ is so different from that in the average painting that a new set of criteria is needed. Instead of the noble, resigned countenance most artists throughout the ages have painted, Grünewald shows a tortured figure whose face is racked with pain, whose hands are curled and writhing in agony, and whose feet are cramped and deformed. The wounds on His body are portrayed with minute detail. Bits of wood stick in the flesh; the hue of death is apparent and blood drips from the many cuts. The skin is covered with festering sores.

The Temptation of Saint Anthony is a nightmare. With the greatest of detail, St. Anthony is shown in the grip of demons. In the foreground one sees a repulsive, phantasmagorical creature with the

*HINDEMITH: *Symphony "Mathis der Maler,"* played by the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set M-854, three discs, price \$3.50.

body of a turtle and the head of a vulture, busily engaged in picking at the Saint's hand. Nearby is something with an eagle's head, bird's legs, and sinewy muscled forearms. A gaping mouth, not unlike the picture one sees of deep-sea monstrosities, is over the suffering man's body. Most loathsome of all is a leprous monster in the shape of a man, with webbed feet and a dropsical abdomen covered with open sores, brooding over Saint Anthony. The landscape is bleak and the entire atmosphere is one of unrelieved horror.

Some explanatory comments were supplied this writer by Milton Hebald, sculptor and former head of Essex College's art department. According to Mr. Hebald, Grünewald was a Gothic painter, and perhaps the most imaginative of all the Gothic artists. Gothic art grew out of the Romanesque, and, though it came a little before the Italian Renaissance, it overlapped that period to a considerable degree. The Italians looked with scorn upon the Gothic painters; the two had nothing in common but subject matter. Gothic art was hard, realistic and ascetic, as compared to the lush and pagan qualities of Renaissance culture. The Germans developed a superb technique, but their presentations and groupings, and often their sense of form and balance, were cruder. A sharp distinction was drawn between the spiritual and corporeal; Gothic nudes and portraits of women are sexless. Note the curious blankness and stilled expression in the faces of the angels reproduced in the *Angelic Concert*; their bodies do not seem to have bones. How different are the angels done by Renaissance artists, who painted flesh above all, and whose celestial qualities can be measured in human emotions.

Grünewald, of all the Gothic painters—a group that included Dürer, Memling, the van Eyck brothers, Brueghel and Bosch, to mention a few—is in many ways the greatest. He is also the most decadent of the lot. His colors are unhealthy, he was preoccupied with pain and torture, and there is a nervous, somewhat high-strung and hysterical quality about his line. Almost certainly he was a fanatically religi-

ous man entirely without a sense of humor. None but a man who took himself and the world with the utmost seriousness could have achieved the intensity of his Christ. *The Temptation of Saint Anthony* is one of the unique paintings in art; the creator took horror and raised it to the realm of the esthetic. Not all can see the work in this light, however, and one artist with whom this writer spoke, Herbert Krukman, while granting Grünewald's immense technique and mastery of color, called most of his output morbid, unhealthy, and masochistic. Of the morbidity there certainly is no doubt. Bosch also painted a canvas on the same subject, but while his contains humor, fantasy, almost whimsy, and is peopled with curious monsters, that of Grünewald is ferocious and deadly serious. In one respect it represents the austerity of Gothic Catholicism better than anything else. None can deny its dramatic intensity and imagination, just as none can deny the force of his suffering Christ. There, Grünewald undoubtedly intended to say to the contented burghers of his town, is a man who suffered as a man for your sins; perhaps this will shock you out of your complacency. Grünewald's scene on the cross is much more convincing and moving than his picture of the beatific Christ of the Resurrection, just as the demons in the *St. Anthony* arrest the attention more than the seraphim of the *Angelic Concert*. His ultimate aim, says Burkhardt, is expression, and to attain that end he is willing to exaggerate. He always remained medieval and Gothic, emotional and mystical, interested in content rather than structure, in emotion and meaning rather than repose, serenity and form.

* * *

This, then, is the artist around whom Hindemith composed an opera. Exactly how much the paintings of the Isenheim altar influenced the music is hard, if not impossible, to say, since no statement on that point from the composer has been issued (at least, we have not been able to locate one). In one instance there may be a direct relationship, for the third movement of the symphony, *The Temp-*

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The Angelic Concert

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tation of *St. Anthony*, deals in the opera with a struggle in Grünewald's mind. Hindemith composed his opera some time ago, but it was not produced until 1938, in Zurich. Previously Hindemith had extracted three sections from the score and assembled them into what he labelled a symphony, naming each movement after a panel in the Isenheim altar. In that form *Matthis der Maler* was first played by Fürtwangler and the Berlin Philharmonic Orchestra on March 12, 1934, and was introduced to the United States by Klempner and the New York Philharmonic on Oct. 4 of the same year. The movements, named *Angelic Concert*, *Entombment*, and *The Temptation of St. Antony* are taken, respectively, from the overture, the intermezzo in the final scene, and the sixth scene of the opera.

Hindemith wrote his own libretto. The opera, which consists of seven scenes, concerns itself with the Peasant War (1524), which was led by Thomas Münzer and which prefaced the German Reformation. Since so little is known of Grünewald's life, the composer has confronted him with an esthetic-social problem that might well have caused the artist great concern during his life. In the opera is presented the awakening of social consciousness in Matthias, his part in the revolution, his disgust at the excesses practiced by both sides, his leave-taking of worldly things, his resignation, and his final decision to devote himself solely to art.

But as far as the symphony goes, one can divorce the music from the text and listen to it as absolute music, with the titles suggesting a key to the moods and not to musical interpretations à la Richard Strauss of the action depicted therein. It is enough, for me at any rate, to feel the struggle and tumult in the *St. Anthony* movement rather than regard it as an attempt to depict musically the situations that Grünewald has set forth on his canvas. There is a qualification, however; Hindemith here, as in other works of his (such as the *Schwanendreher*), tries to recreate the Gothic spirit by using Old German melodies. Thus he uses as a cantus firmus in the first movement the old tune *Three*

Angels Sang, and in the last movement introduces the chorale *Lauda Sion Salvatore*. In that respect the listener will lose something if he does not realize what the composer is trying to do.

Perhaps the symphony can be designated as 20th-century Gothic. Hindemith is very much of this age, but there is often an austerity to his thought and a medieval slant to some of his polyphonic writing that in mood would find a close parallel in Grünewald. Unlike that artist, however, Hindemith is healthy and a master of form. An intellectual quality predominates, yet, as has been said before in these pages, Hindemith is one of the few moderns who can use the present-day idiom for expressive effects. His music cannot be fully understood without a good number of hearings, and many people will have to accustom their ears to some not very agreeable tonal combinations. The end will amply repay the trouble put into it. Not all that Hindemith has written is great, but in the best works are encountered imagination and intellect, together with an undefinable quality that makes him one of the truly characteristic composers of this century.

Matthis der Maler is one of the more easily appreciated of the composer's works. It is colorfully orchestrated and has fine melodies, though they are of a rather bleak and angular kind. The titles to each movement are self-explanatory and will underline the moods Hindemith strives to attain. Unmistakable is the attempt to capture the Gothic flavor, but never does the composer suggest that he is trying to avoid his own personality. That is, although he tries to recreate Grünewald's time, one never forgets that the writing is of today and the personality is Hindemith. If one may invent a category new to music history, the term "realistic impressionism" would not be far amiss in describing a work like *Matthis der Maler*, which owns harmonizations that take root in both atonalism and polyphony, which could have been composed only since the turn of the century and yet which is so probing a study of the Gothic spirit.

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Temptation of St. Anthony

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tic recording. The Telefunken set, in which Hindemith himself conducted the Berlin Philharmonic, was a notable recording and interpretation, and is enough like the present reading to suggest that the composer may have been associated in some respect or may have been consulted by Ormandy upon interpretative details (Hindemith is now in this country). This is one of the most magnificent recordings in the long line of magnificent Philadelphia Orchestra releases, and in addition the surfaces are for the most part very smooth. Ormandy seems to feel especial sympathy for the music, and presents one of his finest performances on records. The score possesses certain rhythmic complexities that the conductor resolves intelligently, and while the balance between woodwinds and brasses or woodwinds and

strings does not always emerge with absolute clarity, the fault lies not with the orchestral direction but with the limitations of recording. In the impressive and deeply felt *Entombment* Ormandy carefully outlines the structure and is content to let the music speak for itself. The somewhat short-winded and nervous qualities that are sometimes present in his performances are not in evidence here, or it may be that those qualities match the nervous energy of *The Temptation* so well that they are sublimated. Energy and discipline mark the interpretation throughout and, aided by the realistic reproduction, the music is brought to a triumphantly shattering close with the chorale — a conclusion, by the way, that can match in nobility and power almost any pages ever written.

BOOK REVIEW

A GUIDE TO RECORDED MUSIC. By Irving Kolodin. Doubleday, Doran and Co., Inc., N. Y., 1941. 495 pp., price \$3.00.

MUSIC ON RECORDS. By B. H. Haggin. Alfred A. Knopf, N. Y., 1941. 245 pp., price \$2.00.

▲ The Kolodin book is the most mature critical survey of its subject yet published. The works treated are grouped alphabetically under composers, and almost everything of importance that can be obtained from domestic sources is discussed. The remarks anent quality of recording sometimes do not tally with the results we have found. It may be that the records were played on inferior machines and under unfavorable circumstances; certainly the reproduction of a set like the Columbia *Peter and the Wolf* is anything but "impossibly dull and unvital." Many other examples could be instanced. Indeed, the system of rating the quality of the recording by means of asterisks leads the author into certain inconsistencies. For one thing, many records that were excellent in their day, but which have been superseded by more recent releases, are rated just as good, which they are not. They may be serviceable, but in clarity and definition cannot match the later ones, and the reader has

no way of knowing this. Another example of inconsistency: in speaking of Stock's version of the *Prague Symphony*, Kolodin assigns to the work a two-star rating, which means satisfactory — and immediately thereafter calls it dull sounding, vague in orchestral coloration and dynamic details. But by and large, there is no denying the just appraisals concerning performance, which is another way, I suppose, of saying that they concur with mine. Kolodin is a well-equipped critic and has no hobby-horses to ride; his evaluations are sane and logical. This book is recommended as the best of its kind.

Quite different is *Music on Records*. Mr. Haggin seems to have a chip on his shoulder, and goes out of his way to provoke discussion. Some of the writing is brilliant, in a violent sort of way. The sections devoted to Mozart and Haydn show insight plus enthusiasm. But sometimes Haggin is as prejudiced as an academician discussing the sculptures of Brancusi. With him there are no half measures: things are beautiful, ravishing, towering, of inexhaustible fecundity, of sheer incandescence, of superearthly ecstasy, or they are abominable, outrageous, appalling, pretentious, bombastic, arid, trashy, inflated, and messy. With one grand

(Continued on page 190)



MOZART'S

SYMPHONIES

PAUL NETTL

Einstein has enumerated 48 unquestionably authentic symphonies in his edition of Koechel's catalogue of the works of Mozart. Of these, only a very small number is known to the general public. Actually the average music lover who turns on his radio when a Mozart program is on the air, knows only the last three symphonies, though he may obtain records of a number of the lesser known symphonic compositions which will give him a real insight into Mozart's creative ability in this field.

Mozart began to work on symphonies very early in his life, starting in his ninth year, while on his grand tour of the western cities of Europe. And though these first symphonies show very clearly the influence of his friend and protector Christian Bach, they are already written in a style peculiar to Mozart. Though he was exceedingly impressionable in his youth to all kinds of outside influences, the growth and development of his symphonic style plainly shows how quickly he was able to cast off imitative methods and find his own, original, and highly individual form of expression.

Let us take for example the *F major Symphony*, K. 112, which was written in 1771 in Milan and was without doubt strongly influenced by the work of Sammartini and the "sinfonia buffo". One of the most characteristic features of the

Italian symphony of that period was the so-called "redict", the repetition of the main theme. But Mozart modifies the repetitions as much as he can, nor does he cling slavishly to the Italian mannerisms. Compared to the other movements, the Andante, for strings alone, is a little verbose and chattering, its main theme is repeated; altogether the work is a little short of breath.

After his return from the grand tour in 1766 Mozart remained in Salzburg for about ten months but in November, 1767, his father took him (together with his sister) for a second journey to Vienna, the Austrian capital. There the boy had the opportunity of listening to the symphonies of Starzer, of Wagenseil and Monn, among others. All these composers had furthered and expanded the typical Viennese style by adding a minuet and giving the development greater depth and weight. Under their influence, Mozart for some time introduces the minuet also, but he abandons this practice upon his return to Italy from 1769 to 1771, when most of the symphonies lack the dance movement. For the next Salzburg period, we have symphonies with minuet again (Koechel 183, 200, 201, 202). These are all written in the shadow of the Viennese influences, in part already under that of Haydn. The most important of these works is the so-called "little" *G minor Symphony* K. 183,

the first really outstanding work of Mozart's youth that has been recorded for the gramophone.

In my opinion, this work is the most daring, romantic and passionate of Mozart's early symphonies. It shows the dark mood and supernatural quality we find so signally marked in *Don Giovanni* and in the great *G minor Symphony*, K. 550. This mood is the embodiment of the "storm and stress" period, a phase of life and literature in which the darker sides of the human soul are emphasized rather than the brighter aspects of life. An attitude such as this, which found its original literary expression in the writings of Young, of Rousseau and of Herder, was apparent already in the musical works of Philipp Emanuel Bach, of Johann Schobert, and of Stamitz, with his Mannheim disciples. In this symphony Mozart too has entered into this state of mind, making his music an expression of revolt, of unbending defiance and of deep despair — indeed one might be tempted to call the work a "Werther" symphony. The threatening character of the syncopation, foreshadowing the *Don Giovanni Overture*, that accompanies the "fate motive" played by the oboes, pictures the turmoil in the soul of the impressionable Werther, in whom despair, pride and resignation are at war with momentary fits of idealistic exaltation. In juxtaposition to this "fate motive," we have a "revolt motive," which reminds one vividly of the last movement of Beethoven's first (F minor) piano sonata. The horns enter on the weak beat and thus produce an atmosphere of sultriness and uneasiness. Not even the hopeful and lighter subsidiary theme is able to cope with this heavy mood, and the fully developed coda only serves to reinforce this impression. The slow movement is filled with the same heavy, dark despair. A sighing folksong melody full of resignation sets in and the rhythmic stress of the accompanying measures is set most mournfully on the second half of the first beat. The minuet appears to be a substitute for a funeral march, but in the trio, a pleasant, elegiac mood, resembling somewhat that of the serenades and cassations, supplants the mournfulness with a picture of happiness and contentment, such as a better world than ours may bestow. How-

ever, this blessedness is of too short duration; a bitter, cynical kind of recklessness, a kind of defiance, follows upon it and gives a distorted picture of the senselessness of life as it is. It seems as if at that time Mozart was intent upon cleansing his soul of the oppression he suffered in the battle against the sordidness of his Salzburg existence.

The symphonies in C and A (Koechel 200 and 201) may be treated as one. Their importance lies in the very interesting development sections of the first movements, patterned after Haydn. Many details remind one of Mozart's great contemporary — for example, the change from unison to counterpoint in many places. Both symphonies, like the previous *G minor*, K. 183, have important codas to their first movements; that of K. 201 is particularly forceful. In this *A major Symphony* we have already the "Classic Man", who opposes to the dark powers of the *G minor Symphony* the categorical imperative of realism. The stormy eighth-notes of the first movement, the tension in the development of the counterpoint, and the brilliance of the orchestral treatment give expression to the overflowing optimism of the young Mozart. This strength and tension continues even in the slow movement, with its rhythm of dotted eighth-notes, and does not weaken even in the minuet. The final rushes on to the close, victorious, with glowing tones.

The close and narrow atmosphere of his service in Salzburg finally impelled Mozart in the fall of 1777 to undertake another journey, this time to France. He returned only in January, 1779, full of grievous disappointments. In Paris he had lost his mother, had suffered sore disillusionment with his former patron, Baron Grimm, his sentimental attachment to Aloisia Weber had been interrupted, and his relations with his father had by no means improved. There seemed to be a cloud over his life, a fog of insecurity and uncertainty, dangerous and critical for his future. In this unfavorable atmosphere, he had written his *Paris Symphony*, K. 297. It was composed in June, 1778, for the *Concerts spirituels* conducted by Jean Gros. As he wrote to his father, "it was played to all manner of applause". In order to conform to the taste of the Paris-

ians, Mozart left out certain repetitions but he repeated the single themes (redicts) frequently so that the more or less superficial public would get used to them. The beginning of the symphony, with its pathetic opening and the scintillating rapid scales, is a kind of homage to French taste (Lully, Rameau). The symphony comprises three movements (there is no minuet). Mozart replaces the original Andante, which did not please Gros, by another in which the theme was a reminiscence of the German children's song, *Cuckoo*, a melody sung at that time by the children of France as well. Thereby he gained his end, which was to be as popular as possible. For this reason too he used clarinets, making the orchestration as brilliant as he could.

The *Symphony in G major*, K. 318, is of special interest to Americans because the original manuscript is deposited here in The New York Public Library. It was composed in Salzburg in April, 1778, and is actually rather a French overture, in the manner of Gretry and the French *opéra-comique*, than a true symphony. Mozart used this form in the overture to his comic opera, *Die Entführung aus dem Serail*. The slow movement is placed between the development and the repetition of the exposition section. Einstein believes that Mozart intended *Koechel 318* to be the overture to a musical play, *Zaide*. In view of the pastoral character of the slow movement, this supposition may be true.

During this, his last Salzburg stay, Mozart composed symphonies without minuets; the minuet in the *Symphony in B flat major*, K. 319 written in 1779, was added during his stay in Vienna, in 1782. The last Salzburg symphony, in *C major* (*Koechel 338*), has only the sketch of a minuet. All these symphonies are shorter than that of the Paris period; repetitions of themes are modified and given over to other instruments. All of them are so definitely festive and brilliant, especially in the introductory measures, that they may be considered characteristic of the gaiety and glitter of 18th-century Salzburg. And this, seen through the eye and transmitted through the soul of so keen and sensitive an artist as Mozart.

In 1781, with the definite establishment

of residence in Vienna, begins the period of full expansion of Mozart's gifts. At last he felt himself freed from paternal and archiepiscopal authority and could expand his powers and talents without interference. He plunged into work, he became engaged, he married, he wrote the *Entführung*. Requested by his father to compose a serenade in celebration of the conferring of knighthood on the Salzburg patrician, Siegmund Haffner (visitors to Salzburg will remember the street named in Haffner's honor), he hastened to complete the work. It included an introductory march and two minuets. In 1783 Mozart had the work performed in Vienna, omitting the march and one of the minuets, thus making it into a symphony (*Koechel 385*). In spite of this transformation the spirit of the Viennese serenades shines through with all its glitter. The introductory motive played in unison is a brilliant elaboration of the basic descending-fourth motive and, in the style of Haydn, continues throughout the movement. The festive tones seem to take the hearer to one of the luxurious festival halls of old Salzburg, with now and then tender whisperings and gay laughter in the embrasures of the windows. An energetic coda puts an end to the lovemaking. In the Andante nature is portrayed. The warbling birds interrupted by the *forte* of a thunderstorm brings thoughts of the landscape around Salzburg, its parks and gardens. The minuet continues the melodious tenderness but in the finale there appears Osmin himself, the comical Turk from the *Entführung*, who leads the carnival of sounds in person. The whole is a striking example of the typical Mozartean symphony of joy in life.

In 1783 Mozart travelled to Salzburg to visit his father, stopping at Linz during the return journey. There, Count Thun, his host, asked him to give an entertainment. He had no symphony with him in his baggage, so he sat down to write one, head over heels, as he says himself. This, the well-known *Symphony in C major*, K. 425, known as the "Linz", is closely related to Haydn's work in its general plan. The slow introduction, full of rhythmically tense pathos, is especially mindful of Haydn. The work passes on to a jubilant theme whose forceful beat alternates with

reflective measures. The Andante brings us sharp dynamic accents and powerful measures from the horns, and the minuet forecasts somewhat the duet from *The Magic Flute*, where "men with lovesick hearts" are apostrophized. In the final movement, written in sonata form, there is a development in counterpoint. Virile strength and sensitive reflection are coupled in this symphony.

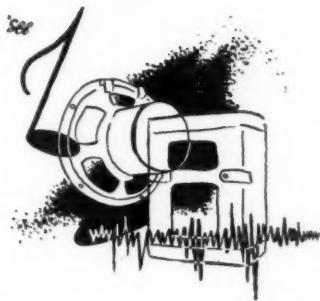
Though the famous *Symphony in D major*, K. 504, known as the "Prague", was composed in Vienna in December, 1786, it was written for Mozart's projected journey to Prague. The Czech aristocrats had invited Mozart to visit their capital, where *The Marriage of Figaro* was being played with signal success. As a matter of fact, Mozart was at that time much more popular in Prague than in Vienna. This symphony was performed and greatly applauded in January, 1787, and it is owing to this success that the commission to write *Don Giovanni* for the nobility of Prague was given to Mozart. We have in this symphony Mozart at his best. The slow introduction of the first movement, full of high seriousness, partakes of the demoniac power of *Don Giovanni*. As we hear the syncopated measures of the introduction we are reminded of the overture to the opera; in the Andante as well there is the knocking of the powers of the nether world, pointing to the measures of the "man of stone". Furthermore, in the secondary theme of the slow movement, we have a premonition of the duet of Don Giovanni and Zerlina, particularly in the basses (*Andiam mio bene*). Mozart's treatment of the main theme of the first movement is especially noteworthy: it is divided into three parts, first the syncopations marking the dark and negative powers, then a rising motive of beating rhythms that are reminiscent of the *Magic Flute Overture*, and lastly a motive of vigor. This magnificent movement places the symphony on a par with those of the year 1788.

The three last symphonies of Mozart, the *E flat*, *G minor*, and *C major* ("Jupiter"), represent the highest pinnacle of the master's work in the realm of the symphony. They have rightly been called "a symphonic trilogy" because they were composed at practically the same time and

were written down in a month and a half. Like *The Magic Flute*, they contain Mozart's creative and artistic creed. Just as in *The Magic Flute* the three "pillars" of Freemasonry, "wisdom, beauty and strength", are glorified, so does this triad of symphonies embody dazzling beauty and charm (the *E flat major Symphony*), contemplation and wisdom (the *G minor Symphony*), and vigor (the *C major Symphony*). It is characteristic of the mature creations of Mozart that here at the close of his symphonic work he has placed sounds of rejoicing and harmonious strength; that he has found expression for a positive self-reliance bidding defiance to the dark powers of destruction. The epithet "Jupiter" is not chosen by chance: Mozart shows himself here to be indeed like the god of light and radiance.

Recommended Recordings of the Symphonies Discussed

- Symphony in F*, K. 112—Andante only. Boyd Neel String Orchestra (last face of *Serenata Notturmo*). Decca discs 25623/4.
- Symphony in G minor*, K. 183. Wallenstein and his Sinfonietta. Columbia set M-323.
- Symphony in C*, K. 200. Berlin College of Instrumentalists. Victor set M-502.
- Symphony in A*, K. 201. Beecham and London Philharmonic Orchestra. Columbia set M-333.
- Symphony in D*, K. 297 (*Paris*). Beecham and London Philharmonic Orchestra. Columbia set M-360.
- Symphony in G*, K. 318. Von Benda and Berlin Philharmonic Orchestra. Telefunken disc E-2317 (not available domestically).
- Symphony in B flat*, K. 319. Fischer's Chamber Orchestra. Victor set M-479.
- Symphony in C*, K. 338. Koussevitzky and Boston Symphony Orchestra. Victor discs 18065/7 (in set M-795).
- Symphony in D*, K. 385 (*Haffner*). Beecham and London Philharmonic Orchestra. Columbia set M-399.
- Symphony in C*, K. 425 (*Linz*). Beecham and London Philharmonic Orchestra. Columbia set M-387.
- Symphony in D*, K. 504 (*Prague*). Walter and Vienna Philharmonic Orchestra. Victor set M-457.
- Symphony in E flat*, K. 543. Beecham and London Philharmonic Orchestra. Columbia set M-456.
- Symphony in G minor*, K. 550. Beecham and London Philharmonic Orchestra. Columbia set M-316.
- Symphony in C*, K. 551 (*Jupiter*). Beecham and London Philharmonic Orchestra. Columbia set M-194.



MORE ABOUT

TONAL REALISM

PETER HUGH REED

For many years there have been two schools of thought on the degree of loudness at which recorded music should be heard in the home. It has been a source of bewilderment, and not infrequently of amusement, that most men profess to find greater enjoyment in loud reproduction while most women seem content to hear music played softly. This has provoked, so we have been told, no end of domestic argument.

Quality in reproduced music depends so much on tonal fullness that one wonders how anyone who really enjoys music can listen to it reduced to a point where it sounds thin and veiled in quality. At the same time one is tempted to remind record listeners that shatteringly loud reproduction is not required to get tonal realism. The arguments for and against loud reproduction have arisen again and again; we trust that the article *Tonal Realism*, by Leland L. Chapman, appearing in our December issue, has thrown some light on at least one aspect of the matter.

There are others. The human ear is a non-uniform instrument; its sensitivity to different frequencies varies with volume. For example, it is not very sensitive to high or low frequencies at low volume, but very sensitive to high frequencies of large volume. This suggests that volume and tone controls are interdependent and that a change of one often calls for a

change in the other. Then, too, different people have a different degree of sensitivity to different sounds. Some people are not very sensitive to high frequencies and a tonal reproduction that they find satisfactory would not be pleasing to others.

The record companies have created many problems for the listener to solve in order to secure best results in reproduction. Mere decrease of volume is not always the answer. The tendency of the recorders to over-accentuate highs by "peaking", to brighten the upper frequency range has made it difficult for the listener to get the same result from these recordings on different machines. Some record manufacturers, finding it impossible to go much beyond 5,000 to 7,000 c.p.s. in commercial recording, have emphasized the highs that they can record as a *substitute* for those they cannot record. Whether the effect thus gained is an improvement or even desirable is certainly open to debate. Since not all records are made this way, particularly those made in Europe, the listener never knows what he has to work with. He can often hear the fault, but it is usually a matter of trial and error.

It is quite impossible, so technical experts tell us, to reproduce modern recordings on different machines with controls set in one way and obtain the same effects. There are a great many different reasons

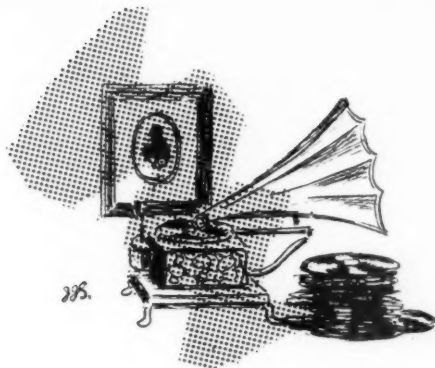
for this. Accentuated highs in recordings have made it hardest for those owning high-fidelity equipment, which includes a highly sensitive pickup, and an amplifier and speaker that faithfully conveys that which has been "picked up." If the various settings on the controls have numbers, and a satisfactory setting for a particular album is found, it is suggested that the listener note this inside the cover of the album so that the next time he plays the records in question he can have the benefit of his previous experimentation. Then there are the recordings in which the decibel or dynamic range has been greatly increased to a point where the contrasts, and not infrequently the over-all sound, are too great for satisfactory listening in the home. In a day when manufacturers seem to be hard put to it to eliminate record scratch, it is advantageous to the record manufacturer to record powerfully, since such recording covers up whatever needle tracking and scratch there is. But sometimes when the music gets soft suddenly or stops, as in the recording of Strauss' *Don Juan* by Reiner and the Pittsburgh Symphony, the sudden evidence of scratch can almost spoil a carefully calculated effect of the composer. In the recording mentioned, Strauss, after a brilliant climax near the end of the score, comes to a sudden, impressive rest. This moment of silence is ominously disturbed in the recording by an unmistakable intrusion of scratch. One machine (Scott) has an automatic scratch suppressor which eliminates scratch *only* when there is no music, i.e., at the beginning and end of records and during rests. This takes an extra tube and complicated circuit and is analogous to the so-called "noiseless" recording in motion picture films. It is included only in the more expensive models put out by Scott.

Reducing the volume on the more powerfully recorded discs results frequently in an unpleasant nasal quality in sound, due no doubt to the presence of the "peaked" highs in the recording. It also permits any rattle in the pickup to become more audible. It is often best to leave the high control turned up when one wishes to reduce volume in this type of recording. But there is no set rule about this procedure either.

We have found few recordings, which, after experimenting with controls, we have not been able to make "sound" on different machines. The contention of some writers that, if one leaves the high control turned up on a high-frequency outfit, the reproduction sounds either hollow and nasal or ear-piercing, is by no means true with reference to all records. It may apply to some of those in which the highs are over-accentuated in recording; but even these can be handled in many cases. Some phonographs have in themselves faults that too many writers today are prone to attribute to recording. It is not true that one will be better off with a machine of limited range, unless one just does not like high frequency in the home.

The general run of even the big commercial machines are of limited range — that is, most of them cut off at about 5,000 c.p.s. Table models cut off even lower. Some, like the Philco, which employs the light-beam pickup (in our estimation an undesirable unit) would seem to cut off lower than most commercial machines, for the tonal quality has a flatness and cushioned effect when compared, for example, with a Magnavox of limited range, or a good RCA outfit; and when this type of Philco is compared to a Magnavox or Lafayette with two speakers (wide range), the difference is almost startling. In the medium priced range (around \$250 to \$300) two of the best outfits we have heard which reproduce the full range in the record are Magnavox and Lafayette. Stromberg-Carlson's expensive AM-FM Phono machines cut off at about 5,000 on AM but are wide open on FM. The AM-FM switch can be used on the phonograph so that the records can be played with the cut-off in or out. Their engineers state informally that they expect most people to use the AM cut-off when playing records. Most machine manufacturers contend that the great majority of people like a rich, cushioned tone, with lots of bass, and no brightness of treble. The makers of the much-touted Philharmonic, according to one of our readers, recently sold a so-called high-fidelity set, and after the customer complained about the phonograph reproduction, the engin-

(Continued on page 192)



RECORD

COLLECTOR'S

CORNER

Collectors of "historical" records have long been familiar with the story of Lionel Mapleson, librarian of the Metropolitan Opera House, who, during the early years of the present century, used to catch fleeting moments of Golden-Age opera with his primitive recording apparatus. Installed for a while in the prompter's box, then in one of the boxes of the Golden Horseshoe, and finally over the stage, Mapleson, for his own amusement, got some rather surprising results on his soft-wax cylinders. Through the activities of the International Record Collectors' Club (318 Reservoir Ave., Bridgeport, Conn.), enthusiasts have had the opportunity to know these recordings, for many of them have been transferred to modern discs. A number of the great singers who have been no more than names to present-day opera goers (since they made no commercial recordings) have thus been heard again — though it must be admitted that the likeness of their voices has sometimes been rather faint. At best the listener needs imagination to help him reconstruct, from what he hears on these invaluable relics, an impression of what the original must have been like. But the same is true,

of course, of the commercial records of those days, which were made under terrifying conditions—what with "posing" before the horn, singing to an inadequate accompaniment, etc.

Some time ago a number of the original Mapleson cylinders were given to the New York Public Library. These are not part of the collection reproduced by IRCC, but recordings that were given away by Mapleson and forgotten by the family. The selections include (to start with the earliest) the *Waltz* from *Roméo et Juliette*, sung by Melba, under the direction of Mancinelli, and dated March 9, 1901. Melba is heard again in the *Faust* trio (given with an encore). Although there is no information on the container in which this record has been kept, it has been established by a careful study of programs that the Mephistopheles is Edouard de Reszke, and the tenor either Jean or Saleza. There are two excerpts from the *O noble lame* scene from *Le Cid*. The tenor in the first is Alvarez, for the container is so marked. In the other the artist is unidentified, but only Jean de Reszke and Alvarez ever sang the rôle of Roderigo at the Metropolitan. There

are two selections from Mancinelli's *Ero e Leandro*, conducted by the composer. The first is sung by Gadski, and the second by a chorus. The *O sommo Carlo* from *Ernani* brings us Sembrich, de Marchi and Scotti, and the *Drinking Chorus* from *Cavalleria Rusticana* has bits by Scotti and a tenor who is probably either Cremonini or Dippel. The most successful of the records, musically, are the *Abschied* from *Walküre* by David Bishpham (Feb. 12, 1903) and part of the *Immolation* from *Götterdämmerung* by Nordica, recorded during the same season. In both Wagner selections the conductor is Alfred Hertz.

Dubbings have been made of this collection by the Library of Congress, and it is planned to make up an edition to be sold at cost to interested persons. Because of the weakness of the recording in the Melba solo, and the limited interest in the choral piece, it is planned to issue only the remaining eight. These have been recorded on four twelve-inch sides, to be combined on two discs, as follows:

1. *Faust: Trio; Le Cid* (de Reszke).
2. *Cavalleria Rusticana; Ernani*.
3. *Le Cid* (Alvarez); *Ero e Leandro* (Gadski).
4. *Götterdämmerung; Walküre*.

When a sufficient number of interested collectors have been heard from it is planned to issue an edition of one hundred copies of the two discs, at a price not exceeding \$1.75 each. Anyone who would like to be notified when the records are ready should write to Philip Lieson Miller, Music Division, New York Public Library, 476 Fifth Ave., New York City. It should, of course, be remembered that the quality of these recordings is variable, and not to be compared with commercial discs. The best of them have a depth and fullness of orchestral tone which is not to be found on studio recordings of those early days, but the voices, though sometimes emerging with surprising clarity, are naturally heard at a great distance.

* * *

WAGNER: *Lohengrin* — Portion of Duet between Elsa and Ortrud (Act 2); sung by Johanna Gadski and Luise Reuss-

Belce; and *Lohengrin* — *Mein Held, in dem ich muss vergeh'n* (Act 2); Johanna Gadski and George Anthes. I.R.C.C. 10-inch disc 201, price \$1.75.

BERLIOZ: *Les Troyens* — *Chers Tyriens*; sung by Marie Delna; and *Les Troyens* — *Adieu, fière cité*; sung by Felia Litvinne. I.R.C.C. 10-inch disc 200, price \$1.75.

VERDI: *Macbeth* — *Pietà, rispetto, amore*; and HEROLD: *Zampa* — *Perche tremar*; sung by Mattia Battistini. I.R.C.C. disc 202, price \$2.25.

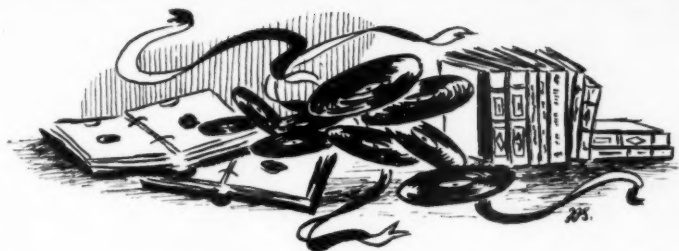
These are the latest issues of the International Record Collectors' Club to reach us. Mr. Seltsam, the enterprising secretary of the club, has some later issues, but these, no doubt, have been delayed by the holidays. The first disc offers further operatic excerpts from the Mapleson series of cylinders. The prime interest in this issue, as Mr. Seltsam points out, is the fact that the disc offers the only known recording of the dramatic soprano, Luise Reuss-Belce (born 1863), whose performance of Fricka dominated the stage at Bayreuth for many years. One can obtain from the short excerpt here some notion of the commanding quality of her Ortrud and the dignity which she must have endowed the role. The disc also presents the merest hint of what must have been a magnificent voice—that of George Anthes. Some fine singing is also heard here from Gadski. Mapleson made these recordings in the Metropolitan on February 7, 1903. The re-recording is quite good, and both excerpts have less of the surface imperfections and extraneous noises that are present in some of the previous Mapleson releases.

The second disc offers the best existent recording this department has heard of the voice of the famous French contralto, Marie Delna (1875-1932). The production was unusually smooth and we gain a good impression here of the evenness of her scale work and the beauty of the voice. This recording, as well as the one by Litvinne, is a re-recording. The original dates from 1906.

The celebrated Russian soprano, Felia Litvinne (1861-1936), who has been rep-

(Continued on page 190)

The American Music Lover



RECORD NOTES AND

REVIEWS

It is the purpose of this department to review monthly all worthwhile recordings. If at any time we happen to omit a record in which the reader is particularly interested, we shall be glad to give our opinion of the recording on written request. Correspondents are requested to enclose self-addressed stamped envelopes.

Orchestra

BOYCE: *The Prospect Before Us* (Ballet suite arranged by Constant Lambert); played by Sadler's Wells Orchestra, Constant Lambert, conductor. Victor set M-857, three discs, price \$3.50.

▲ The current interest in ballet has brought to light a number of works whose composers did not know they had written them. Such was Rossini's *La Boutique Fantasque*, such Pergolesi's *Pulcinella*, such Scarlatti's *Good-Humored Ladies* and Bach's *Foolish Virgins*, and such is William Boyce's *The Prospect Before Us*. That the venerable Englishman's music lends itself happily to this treatment will be apparent to all hearers, whether or not they have seen the ballet performed. And Constant Lambert, who made the arrangement, has been careful to preserve to a great extent the flavor and spirit of the original. Boyce's music, like that of his older contemporary Handel, is of an extremely healthy and hearty sort, and of all

its qualities none is so strong as its prevailing Englishness. I am not able to identify the sources of the various movements in this ballet suite, but I know that they have been chosen with care, and with a real sense of fitness.

The title of the ballet has at present a ponderous and timely sound, which is altogether misleading. The story concerns itself not with the world problems of our day, but with a group of 18th-century dancers, who seem to have had troubles of their own. The movements include *The Rehearsal*, *Fire Scene*, *The Lawyers*, *The Urchins*, *Ballet Scene*, *Street Scene* and *Finale*. Each of them has a delightfully individual charm, and they are played with the same understanding and affection that are so evident in their arrangement. The recording is very good.

—P. M.

MOZART: *Three German Dances*, K. 605; played by the Vienna Philharmonic Orchestra, direction of Bruno Walter. Victor 10-inch disc 4564, price 75c.

▲ These dances, dating from the year of Mozart's death, were, like many others he wrote, composed for entertainment purposes. The pieces, as Blom says in his excellent book on Mozart, "stem straight out of the peasant dance tunes of Austria and lead in a direct line to the *Ländler* and scherzos of Schubert and thence to the waltzes of Lanner and the Strauss family."

The third of these dances bears the title *The Sleigh Ride* and has jingling bells imitative of those on a horse's harness. There is a charming naïveté to this music, a quality Walter realizes better than Ormandy did in the latter's recording of Dances 2 and 3, made some years ago in a set including six others by the composer.

It is fitting that Walter should have recorded these dances with the Vienna Philharmonic. The disc may well prove to be a valued souvenir of Vienna for those who have known that formerly gay capital as it was before the war. The recording is excellent. —P. G.

RACHMANINOFF: *Rhapsody on a Theme of Paganini*; played by Benno Moiseivitch and the London Philharmonic Orchestra, conducted by Basil Cameron. Victor set M-855, three discs, price \$3.50.

▲ Victor's previous release of this work, with the composer at the piano assisted by Stokowski and the Philadelphia Orchestra, was issued early in 1935. It is surprising how little that set has aged; the recording can match that of many modern albums and the balance between piano and orchestra was excellently achieved. For that reason one does not entirely understand the necessity for another set. The music is not of such overwhelming importance; and though Moiseivitch enjoys better recording, the disparity is not so great as one would imagine. Indeed, the only decided advantage of the new set is its better choice of breaks. Now the music can be enjoyed without annoying gaps in the middle of the variations.

Moiseivitch is a pianist whom I greatly admire. He is a brilliant virtuoso and an artist of real sensibility. Stylistically he is quite different from Rachmaninoff. Comparing the interpretations of this work one notes that the latter pianist is rhythmically precise, more puritanical in his approach, and possessed of greater authority, whereas Moiseivitch is softer, has a lighter touch, a more pronounced rubato, a romantic approach, and a more colorful use of the pedal. But despite the differences, it is difficult to recommend one above the other, and while I prefer



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January, 1942

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—H. C. S.

SIBELIUS: Tapiola — *Symphonic Poem, Op. 112*; played by the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set M-848, two discs, price \$2.50.

▲ Koussevitzky's fondness for stressing the brass section of the orchestra may not be in keeping with the intentions of Brahms but it certainly benefits a performance of a Sibelius work immeasurably, for Sibelius probably handles the brasses more poetically than any other composer of modern times. And perhaps nowhere has Sibelius spoken more eloquently or with more passion through the brasses of the orchestra than in his tone poem *Tapiola*. An earlier recording of this work, almost a decade old, does not have the tonal nuance, splendor or richness that this one has; nor did the late Finnish conductor, Robert Kajanus, have the intensifying artistry that Koussevitzky brings to the music. As one listens to this recording, one recalls that the musicians' union has denied the Boston Symphony Orchestra the privilege of recording, and one laments its unjust ruling.

Tapiola is one of Sibelius' last large-scale works, dating from the same year as the *Seventh Symphony* (1925). Gray marks the work as "in many respects the culminating point of his entire creative activity, and a consummate masterpiece which could only be the outcome of a long progress of spiritual growth and development." There is no question that this is one of Sibelius' strongest scores, that it is music of noble strength and purpose, music of brooding mystical qualities, magnificently scored. Here, we are made instantly cognizant of what this composer can do with the orchestra, of his uncanny ability to make instruments sound and blend with individuality and effectiveness. The particularly telling effects that he

song, reaches its greatest glory in these selections of his native Scandinavia. This representative collection includes 14 richly eloquent Danish and Swedish songs . . . some with piano, some with the background of a great chorus, and some with orchestra. Album M-851, 12 sides, \$5.00.

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achieves with his treatment of the woodwinds and brasses, and the superb pedal effect obtained in the opening and closing pages of the score, are but a few points that the discerning listener will note in playing and replaying this work. But despite the bigness, the unassailable strength, of this score, it has never seemed to me the consummate masterpiece that Gray contends it is. Perhaps its autogenous form lacks the stimulation and uncompromising logic of a classical pattern; there is often too much of the element of improvisation in music of this kind. Though I have recognized the logic of the form of the *Fourth Symphony*, I cannot say that I have done likewise in the case of *Tapiola*; and yet I like the score and find it a stirring experience each time I listen to it.

There is no program here, but the score gives the following four-line stanza as the source of inspiration:

Wide-spread they stand, the Northland's
dusky forests,
Ancient, mysterious, brooding savage
dreams;
Within them dwells the Forest's mighty
God,
And wood-sprites in the gloom weave
magic secrets.

The ancient forest god of Finland was known as Tapio, hence the name of the score.

The recording here ranks among the best of the Boston Orchestra and the surfaces of the discs I heard were good.

— P. H. R.

SAINT-SAENS: *Le Rouet d'Omphale* (*Omphale's Spinning Wheel*), Op. 31; played by the National Symphony Orchestra, conducted by Hans Kindler. Victor disc 18358, price \$1.00.

▲ This disc replaces Victor's old version, made by Mengelberg and the New York Philharmonic. The other domestic version is Columbia's, in which Gaubert directs the Société de Concerts de Conservatoire de Paris. Though the latter is not as well recorded as the present, it presents a smoother and better phrased reading. Kindler is not too exciting or

imaginative, and his performance is on the routine side. The music is not especially distinguished, to be sure, and it may be that the conductor did not feel impelled to whip himself up to an artistic frenzy.

Written in 1871, the work is structurally a good example of the Lisztian symphonic poem. It does not have Liszt's macabre imagination, however, and the story is told in a tame manner. Sain-Saëns Hercules was an urbane and well-bred French citizen, and presumably wore a ruffled loin cloth and carried a club decorated with pink ribbons. A famous imaginative touch occurs at the end, where the whirling figure is supposed to represent the spinning wheel (the program is based on the tale of Hercules, dressed as a woman, set to a task of spinning on order of Omphale, queen of Lydia). As the figure slows, one note, which becomes more and more prominent, gives the feeling of a wheel struggling to overcome inertia and make one last revolution.

—H. C. S.

TCHAIKOVSKY: *Eugene Onegin* — *Waltz*; played by the Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor 10-inch disc 4565, price \$.75.

▲ Victor needed a new *Waltz* from *Onegin*, and this version adequately fills all the requirements. The recording is brilliant, as "Pops" recordings generally are, and a little overcut, as they also frequently are. Fiedler gives a stirring performance of the attractive music with its energetic waltz theme and elegiac middle section.

—H. C. S.

WAGNER: *Die Götterdämmerung* — *Siegfried's Rhine Journey* and *Siegfried's Funeral March* (3 sides each); played by the NBC Symphony Orchestra, direction of Arturo Toscanini. Victor set M-853, three discs, price \$3.50.

▲ One of the strangest books on music to be released in past decade is the late Lawrence Gilman's *Toscanini and Great Music* (Farrar and Rinehart, 1938). It is the author's valedictory to great music-making, a tribute to the great musician

who stirred him deeply in his last years. Gilman's admiration of Toscanini's artistry extends itself often to excessive adulation; to him the Italian maestro was evidently perfect in everything he did. Because of this the value of the book is problematical. But Gilman has cited many irrefutable facts and one of these emerges in the pages devoted to Toscanini's re-creation of Wagner's music. "Instinctively and always, in playing Wagner," writes Gilman, "he pursues the *melos*, the melodic principle, into every depth and height and extremity, every detail and ornament, of the tonal structure. He finds it in figurations and in inner voices; in the intervals between great moments, when the shape and impetus of Wagner's huge design bear the music to its heights. And always the beauty and sensibility of phrasing, the poetic penetration, the instant responsiveness to the share and contour of the musical thought, are final and consummate."

These recordings are a testimonial to Toscanini's newly awakened interest in recording, an interest which it is apparent from rumors will bear much fruit in the coming year. A repetition of the *Siegfried Rhine Journey*, recorded under the most ideal conditions of modern times, would seem to bear out the rumors that have consistently cropped up that the noted conductor was not fully satisfied with his earlier recording, made with the N. Y. Philharmonic-Symphony Orchestra in 1936. The discerning listener cannot fail to note here the greater justice done to Toscanini's interpretation of this music. Not only is there a finer clarity of line, but there is also a wider range of color, and moreover a more equitable adjustment of dynamics, particularly in relation to good phonographic reproduction. Without the loss of nuance, or of energetic force, the reproduction succeeds in conveying the conductor's intentions fully. The dynamic exaggerations in the earlier recordings have always presented problems to the listener in reproduction, although for many the older performance may still remain unclesied.

As in the previous recording, the conductor draws more generously from the opera than did Humperdinck in his fam-

iliar concert versions. Indeed, one observes Toscanini's just and artistic pursuance of the dramatic impulse in his arrangement both of the *Rhine Journey* and of the *Funeral Music*; for in each case he contrives to construct tone poems, of which one feels Wagner himself would have heartily approved. The *Rhine Journey* excerpt opens with the Dawn music, which begins with the "Annunciation of Fate" theme after the disappearance of the Norns, and progresses to the entrance of the lovers and then skips to the passage accompanying Brünnhilde's words, "Hehre Geschlechter," and continues with the balance of the scene. The ending used is Humperdinck's.

Toscanini chooses to preface the Funeral march proper with the music that accompanies the death of Siegfried. It begins with the bar previous to Siegfried's "Brünnhilde! Heilige Braut!" The first record face covers this music, and the first 15 bars of the march proper. The other two sides cover the march with the published concert ending.

The recording here, made in a spacious hall rather than NBC's dead-sounding Studio 8-H, reveals the fine qualities of the NBC Symphony Orchestra at its best. The surfaces on the review copies were consistently good.

—P. H. R.



Chamber Music

BRAHMS: *Sonata in A major, Op. 100*; played by Jascha Heifetz (violin) and Emanuel Bay (piano). Victor set M-856, five sides, price \$3.00.

▲ Of the two earlier versions of this sonata still in the Victor catalogue I have always preferred the Busch-Serkin performance to the Spalding-Benoist, despite the fact that the latter play the first movement at the better pace. In order to get the recording onto two discs, Busch and Serkin hastened the tempo of the first

movement and thereby lost some of its suavity. Heifetz adopts a pace that allows for the best realization of Brahms' intentions, including the directions that the music should be performed tenderly. The marking of the movement is *allegro amabile*, not *allegro molto*.

Heifetz brings a rare tonal richness to the first movement, and although no one would accuse him of an inexpressive treatment of its idiomatic texture it is strange to find that he does not observe the pianissimo markings of the score. His performance is marked by cleaner details than that of Busch, who often slurs from one note to another. But Busch is at the same time frequently more subtle. Throughout the sonata the broad, songful passages fare better with Heifetz's richer and fuller tone. The second side of the first movement, for example, is played with greater beauty and so too are parts of the slow sections of the second movement. It is the fuller recording here that gives Heifetz the edge in the finale, although there is much to be said for the often more finely shaded treatment of phrases in both the second and third movements as played by Busch. And throughout the entire work Busch brings a sharper dynamic bite where this quality is required.

This sonata by no means belongs to the violinist alone; it is — as indeed any such work for two musicians should be — a vehicle that exploits both instruments to the fullest advantage. No one who has played the piano part will deny its difficulties. Although Serkin gave a magnificent performance in the earlier recording, it is by no means superior to that given by Bay in this recording. This is the first time that Bay has emerged on records as a full partner to Heifetz; the balance of the recording is exceptionally well attained, and it cannot be denied that Bay's piano is reproduced better than Serkin's. Moreover, the unusually smooth surfaces of these records is an asset to both performers.

This is one of Brahms' most delightful chamber works; Brahms in a sort of holiday mood, happily lyrical, amiable and gracious. Because it does not have the profundity of Opus 78 or the dramatic

depth and intensity of Opus 108, it is often referred to as the weakest of Brahms' duet sonatas, but, as H. C. Colles says, "that is only a reproach among those who expect a strong man to be forever inviting his friends to feel his biceps."

—P. H. R.

FAURE: *Sonata No. 1, in A major, Op. 13*; played by Mischa Elman, violin, and Leopold Mittmann, piano. Victor set M-859, three discs, price \$3.50.

▲ This recording owes its existence, we are told, to Charles O'Connell of RCA-Victor, who was so impressed by a performance of the work given by Mischa Elman and Leopold Mittmann that he insisted they preserve their interpretation. It is good to hear of performances being selected for recording in this way. In a sense this release of the Fauré *Sonata* was not needed, for the Heifetz-Bay recording of some five years ago is still a good one: but, as I have remarked before, in the truest sense no distinguished performance is ever a duplication. Admirers of Fauré have now a choice between two celebrated violinists, and at the same time the followers of Elman and Heifetz have a chance to become acquainted with some of the loveliest music in the violin and piano literature.

A choice between the two sets quite naturally, therefore, resolves itself to the question of individual preference for one or the other violinist. The approach of Mr. Elman to the work, like that of Mr. Heifetz, is typical of the artist and of his well-known musical style. The famous "Elman tone" is allowed to work its magic on the music in a manner that no rival can imitate. The artist spends a good deal of care—too much for my taste—in the making of effects, and in the rounding out of phrases. His playing has not the buoyancy which makes that of Heifetz so attractive in this music: his tempi are more deliberate and less steady. On the other hand the new set is better recorded, which means that the piano tone and the balance between the instruments is a decided improvement. For the most satisfactory pronouncement of the piano part we must still go back to the long with-

drawn and mechanically weak Thibaud-Cortot recording. But Mr. Mittmann and Mr. Bay admirably second the interpretative ideas of the violinists with whom they play — and that is naturally to the good. —P. M.



Keyboard

BEETHOVEN: *Sonata No. 26 in E flat (Les Adieux), Op. 81a*; played by Artur Rubinstein, piano. Victor set M-858, three discs, price \$3.50.

▲ The notes for this set, by Eric Blom, are so complete that little need be said to supplement them. Blom points out that this work is unique among the sonatas, being the composer's only example of program music in that form. The original titles over each movement were *Das Lebewohl*, *Die Abwesenheit*, and *Das Wiedersehen* (Farewell, Absence, and Return), and the sonata was composed to commemorate the departure of the Archduke Rudolph from Vienna. Beethoven did not write the last movement until Rudolph returned, several months later. It is interesting to note that the composer did not especially care for the French given (*Les Adieux*, *L'Absence*, *Le Retour*) title by his publishers and employed universally today.

It is time that a modern version of *Les Adieux* was released. Heretofore available domestically only in the Schnabel Society Set, the work remained virtually unknown to most record buyers. (There seems to have been a Columbia set played by Godowsky that has long since been withdrawn, and Kempff's performance on Brunswick discs many years ago never achieved much circulation.) Here we have a demonstration of Rubinstein's versatility. For some reason he has never previously recorded a Beethoven work, but he plays this as though Beethoven were his specialty. The interpretation is

warm and vigorous. Rubinstein doesn't go in much for subtleties here, and attacks the music directly. In places there is a little more pedal than Beethoven warrants, in my opinion, and the left hand is somewhat too prominent in the scale passages of the last movement. But the excitement he imparts to the music, and the romantic glow with which he suffuses the slow movement, are more to the point than any amount of cold-blooded finesse and painstaking finger work.



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The recording is splendid and the surfaces are very clear — the clearest that Victor has issued for some time, in fact.

—H. C. S.

CHOPIN: *Etudes*, Op. 25; played by Edward Kilenyi. Columbia set M-473, three discs, price \$3.50.

▲ Chopin wrote his *Etudes* as technical problems, and many pianists play them as such. Which is unfortunate, for the studies are, as Huneker states, first music, then technique. Of the twenty-four *études* (I except the three posthumous ones) there is not one that is not a masterpiece. And nowhere else in Chopin, except perhaps in the *Preludes*, can be found such a diversity of mood. The *Polonaises*, the *Mazurkas*, the *Ballades*, the *Scherzos* — all contain great music. But not one of the *Scherzos* exceeds in force the *Revolutionary Etude*, the *F minor Etude*, Op. 25, No. 2 is as poetical as any of the *Mazurkas*, and the E flat arpeggio *étude* has as much color as any of the *Ballades*. Some of these *études* are exceedingly difficult, which may account for their infrequent appearance on modern records. The one in D flat is a finger-twister if there ever was one, and it takes an exceptionally skilled technician to negotiate the one in thirds, while the passage in thirty-second notes of the *Etude in F* has been the despair of pianists for over a hundred years. Yet these difficulties are purely functional; a pianist may work for years on Op. 10, No. 2 and, after getting it perfectly, not arouse half the enthusiasm in concert that an easily mastered flashy Lisztian passage can muster up.

And when the technical problems are solved, interpretative ones begin. In the present set Kilenyi has satisfactorily accomplished most of the manual work without going far into the heart of things. Interpretations differ, of course; there is no set rule. But a pianist must have poetry and style. I have heard Rosenthal, who no longer has the physical strength to strike a fortissimo, play the most epic of Chopin's works with a feeling and insight, wrong notes and all, that none today can match. There are secrets of pedaling, secrets of rubato, and secrets of dynamics that Kilenyi must learn before he can do

real justice to the *études*. As yet there is little spontaneity in his playing and he is to do certain things by rote, so that his effects strike one as calculated rather than inevitable.

It follows, therefore, that in the more impersonal of the Op. 25 *Etudes* Kilenyi plays best. He fares less well in the delicate *A flat*, where he bangs out the melody notes insensitively; in the *C sharp minor*, where the middle section is built up too early so that the climax loses its point; in the *D flat*, where the legato is broken up and the phrasing is choppy; and in the *F minor*, which is a shade too fast (despite the presto marking) and lacking in subtlety. In many of the others Kilenyi achieves an impressive quality. His performance of the *C minor* has force and vigor, and he plays the *A minor* nicely. His technique is adequate, though not in the super class, as shown by the ending of the *G sharp minor*. One bad habit must be pointed out: the artist, when he makes a crescendo, has a tendency to increase his speed at the same time. And, striving for nobility in the *B minor* and *A minor* (No. 23) *Etudes*, he is merely noisy.

The recording is uneven. There are considerable rattling and poor surfaces on the last two discs, and the recording in general is shallow, being not nearly as good as the splendidly recorded *B flat minor Sonata*. At least four playings will be necessary before the grooves are clear. Since the aged Bachaus records of Op. 25 have been withdrawn by Victor, the present group remains the only domestic examples, barring three or four by no means recent singles by Cortot and Lhevinne.

—H. C. S.

MOUSSORGSKY: *Pictures at an Exhibition*; played by Alexander Brailowsky, piano. Victor set M-861, four discs, price \$4.50.

▲ About two years ago the now defunct U. S. Record Corporation had the enterprise to record, for the first time anywhere, the *Pictures* in the original version for piano. Those discs were not too well played, however, and it was necessary to wait until now for Brailowsky to show us how the music can sound when expertly performed.

Those who know the music only through one of the many orchestral transcriptions may have to make some kind of mental readjustment. After Ravel's super-fortissimos and variety of instrumental color, any pianist, no matter how big his style or colorful his dynamics, is bound to sound pale. Pianists too have a psychological handicap to overcome: as musicians, they have heard the various orchestrations, and many of them, when playing the work in concert, unconsciously tend to stress fortissimos and belabor the piano in an attempt to compete with the imaginary orchestra in their minds. I feel this in the opening of the present performance, where Brailowsky could well have mixed a mezzo-piano with the overabundance of loud notes and achieved some dynamic relief. In the following sections he gets about everything that is in the music. *The Old Castle* is played with taste and artistry in a subdued manner; Brailowsky fortunately resists the impulse that many pianists have of emphasizing the octaves at the end, thus destroying a carefully built-up mood. His playing of the *Tuileries* is smooth and clearly articulated, and he gets a massive, slow moving quality into the section entitled *Bydlo*. Technical difficulties do not bother the artist, and he is able to match the varied moods of the pictures. Delicate and whimsical things like the *Ballet of the Unhatched Chickens* and *Limoges* are played with grace and imagination, while Brailowsky is properly big and forceful in *The Hut on Fowl's Legs* and *The Great Gate at Kiev*. The latter, which concludes the work, is very difficult to play, not so much for technical reasons as for the necessity to maintain a mood without chopping or banging. It is almost entirely composed of big chords and massive moving octaves. Brailowsky manages it superbly. He avoids overpedaling, so that the chordal features stand out in bold relief, and achieves a big architecture and sweep.

The recording is excellent, and the surfaces, save for a swish on the second and third sides, are very clear.

—H. C. S.

January, 1942



Voice

BALLADS OF OLD IRELAND (Traditional); sung by Lanny Ross, with Roy Bargy at the piano. Victor set P-103, four 10-inch discs, price \$2.50.

▲ Lanny Ross belongs to that class of radio singers which some like to call crooners. His voice lacks a focal point and this is one of the reasons why he does not phrase with the artistry of a McCormack. This album makes one wish that Victor would revive a group of McCormack's Irish ballads; for no one, at least in our time, has sung those lovely songs with the



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perfection of phrase and diction, the ease and the spontaneity, that McCormack put into them; and I'll wager that a large group of the present-day record buyers would purchase such a set despite the fact that the records were of the acoustic era.

Ross sentimentalizes most of the songs in the familiar manner of the radio singer, but he is to be congratulated on the clearness of his diction.

The songs are *The Boreens of Derry* and *The Rose of Kildare* (disc 27671); *Lady, Be Tranquil, The Leprechaun*, and *Norah O'Neale* (disc 27672); *The Light of the Moon and She Moved thro' the Fair* (disc 27673); *The Star of the County Down* and *The Bard of Armagh* (disc 27674). The first two are from the *Irish Country Songs* of Harold Boulton and the others are from volumes of *Irish Country Songs* by Herbert Hughes.

The recording here owns a just balance between the singer and the pianist.

—P. H. R.

BEETHOVEN: *Adelaide*; sung by Jussi Bjoerling, tenor, accompanied by Harry Ebert. Victor 10-inch disc 2195, \$75.

▲ "For *Adelaide*," wrote Mr. Krehbiel, "Beethoven found himself compelled to invent a new form. It is not a ballad, nor a lied, nor yet a cantata in the Italian sense, though it has the cantata's dimensions. It is what Matthison so happily termed his poem—'a lyrical fantasia.'" It is "at once the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs."

Mr. Bjoerling and his pianist are not, I am afraid, in perfect agreement as to the proper tempo for the first part of this "lyrical fantasia." The time set in the introduction seems to me about right, but the tenor, on entering, immediately slows the movement down. In turn, the pianist picks it up again at the first interlude, only to be pulled back at the entrance of the voice. There is little of the "ecstasy" which Krehbiel finds "in each recurrence of the beloved's name," nor "is there suggested much of the nature picture which the composer has painted both in the voice and piano parts. The singer is too busy making effects — sometimes completely wrong effects, as in the spot where the

melody opens up to a high A on the words *strahlt dein Bildniss*, where Bjoerling, instead of rising with it, takes it down to a pianissimo and ritards almost to a full stop. In the *Allegro molto* he is considerably better, though, surprisingly, he manages to skip a beat in the excitement as he nears the end. All in all this is not a disc to cause collectors to discard the old Schlusnus recording.

—P. M.

DANISH AND SWEDISH SONGS:

Stille mit Hjerte (Ilmari Hannikainen); *Til Norge* (Grieg); *Eros* (Grieg) (disc 2188); *Skoveensombed* (P. Heise); *Foraarssang* (Fini Henriques); *Dengang jeg var kun saa stor som saa* (P. Heise) (disc 2189); *Flyg mina Tankar* (Richard Henneberg); *Hvita Rosor* (August Korling); *Swarta Rosor* (Sibelius) (disc 2190) (with piano accompaniment by Ignace Strassfogel); *Gurre* (H. Rung) (with chorus and piano); *I Würtzburg ringe de Klokke* (Lange-Müller) (with piano) (disc 2191); *Flaget* (Georg Rygaard); *I Danmark* (Rygaard) (disc 2192); *Kongernes Konge* (E. Hornemann); *Der er et yndigt Land* (H. E. Krøyer) (disc 2193) (with orchestra conducted by Johan Hye-Knudsen); sung by Lauritz Melchior, tenor. Victor set M-851, six 10-inch discs, price \$5.00.

▲ The labeling of this set is not altogether accurate, for the two finest songs in the collection are neither Danish nor Swedish, but Norwegian. The music selected for Mr. Melchior's recital may be conveniently divided into two groups—art songs and songs of patriotism. All but one of the former group were recorded in this country with the capable assistance of Ignace Strassfogel; the rest were made abroad, probably at about the same time as the recent Victor release (disc 18078) in which Mr. Melchior sang with chorus under the direction of the same Johan Hye-Knudsen who conducts the orchestra here. The date of that recording was given on the label as September 21, 1939.

The patriotic section of the new album will appeal most strongly to Scandinavians, to whom, unquestionably, it will bring

back memories. To the non-Scandinavian listener these songs are impressive more for the fervor that Melchior brings to them than for any special musical value they possess. But in times like these such spirit as the tenor shows certainly counts for a lot. One of the hymns, *Kongernes Konge*, has a melodic appeal that sets it above the others.

Among the art songs there is naturally more musical substance, with the two Grieg works standing out as authentic masterpieces. There is a charming simplicity and a certain old-fashioned quality to the Heise and Lange-Müller songs that is typically Scandinavian. *Foraarssang* is an effective spring song with the makings of popularity. *Svarta Rosor*, one of the best known songs of Sibelius, has been recorded by Jussi Bjoerling (Victor 4531), and the two versions make an interesting contrast. The youthful quality of Bjoerling's voice stand him in good stead, and of the two his is certainly the more brilliant performance. Though less compellingly dramatic, Mr. Melchior's record is a strong one in its own right. A curious work is Heise's setting of a Danish translation of *When that I was and a tiny little boy*, the Jester's song from *Twelfth Night*. The Danish is very "freely after Shakespeare," as the re-translation will show (the original English also has happily been supplied in the booklet). And, speaking of the booklet, each song has been provided with a literal translation by Mr. Melchior himself, which is given along with the original words. Surely this is the proper way to acquaint people who don't speak Danish or Swedish with the

sound and quality of the languages.

The recording is not unnaturally somewhat variable, with the American performances coming out rather better than the Danish, though all are acceptable.

—P. M.

DUPARC: *Extase*; POLDOWSKI: *L'Heure exquise*; sung by Donald Dickson, baritone, with piano accompaniment by William Hughes. Victor 10-inch disc 2194, price \$.75. VERDI: *Don Carlos: Per me giunto*; SKILES: *Ballade of the Duel* (from *Cyrano de Bergerac*); sung by Donald Dickson with the Victor Symphony Orchestra, Robert Armbruster, conductor. Victor disc 18357, \$1.00.

▲ Credit should certainly be given to Donald Dickson for choosing unhackneyed recording material. No objection on the ground that it was over-familiar could possibly be made to anything he has thus far given us. Unfortunately, however, his singing is not of the kind that makes neglected music popular. He has a naturally fine voice (witness some of the high notes in these new recordings) but his production is clouded by a throatiness which robs his singing of the vitality it should have. There is a lack of transparency in his French songs, and he stretches their rhythm unmercifully. I wonder if he has heard the warm and sensitive performance of Panzéra in the Duparc (Victor 15798). The *Don Carlos* aria is more satisfactorily done, since it requires less in the way of subtle vocal color. And the Skiles setting of a scene from Rostand's *Cyrano de Bergerac* (an honest but not particularly inspired attempt to heighten

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the text with music) finds the singer most in his element. The recording is good.

—P. M.

MASCAGNI: *Cavalleria Rusticana: Siciliana*; and LEONCAVALLO: *Pagliacci: Serenata*; sung by James Melton (tenor), with Victor Symphony Orchestra, conducted by Wilfred Pelletier. Victor disc 18365, price \$1.00.

▲ Mr. Melton's version of the *Siciliana* begins with a part of the orchestral *Prelude*, and his singing of the little *Serenata* of Arlecchino is preceded by a bit of the *Minuet*. I could wish that for the sake of operatic illusion, therefore, the recording of the voice had not been so forward, for a good deal of the effect of these two songs in their respective operas is achieved by the fact that they are sung behind the scenes. In the *Cavalleria Rusticana* number, the voice is backed by some extra instruments where we are accustomed to hearing only the harp. However, Mr. Melton sings both selections in a clear and open voice that will surely delight his admirers. The recording is remarkable for brilliancy rather than depth.

—P. M.

VERDI: *Otello: Nun in der nächt'gen Stille (Già nella notte densa)*; sung by Tiana Lemnitz, soprano, and Torsten Ralf, tenor, with Berlin State Opera Orchestra; Bruno Seidler-Winkler, conductor (disc 18363); *Otello: Lied von der Wido (Salce, salce)*; *Ave Maria*; sung by Tiana Lemnitz, with Berlin State Opera Orchestra; Seidler-Winkler, conductor (disc 18364). Victor set M-860, price \$2.50.

▲ The first reaction on hearing this pair of discs is apt to be regret that the music should have come to us in German translation. The duet doesn't sound too natural under the circumstances, and a few such lines as *Du liebtest mich um meinen Abendteuer*, and *O küsse mich* have a way of sticking out with almost a touch of humor. Nevertheless, when the novelty has worn off, we can only be thankful to Victor for binging us so good a performance of some of the finest music in Italian opera. Once again we must admit that there are no absolute and irrevocable laws

in art: just as we are on the point of declaring flatly that *Otello* in German is all wrong, a performance like this will force us to admit that *Otello* beautifully sung is always worth hearing, and that no matter how many recordings of this music we may already own, another distinguished one can always be added. The regret will remain, because the approach to perfection in singing Verdi's music is possible only in the original, but given a singer with a true Desdemona voice, I for one am willing to hear it in Chinese.

Tiana Lemnitz is just such a singer. And it is one of the major thrills of the season to hear her again in her very finest form. This is the rich and magnificently controlled voice we admired in her first Polydor records: it is singing of a standard she has not always reached since then. As a successful recording of a mood caught and sustained in music, her *Willow Song* and *Ave Maria* are probably the best to be had. To mention one detail—the spot toward the end of the latter, in which Desdemona's prayer begins softly, then is inaudible as the orchestra plays its exquisitely touching melody, to be heard again as she comes to the idea of death: no one, in my experience, has quite so successfully given the impression that she is still murmuring her *Ave* while the voice is actually silent.

Her partner in the duet is hardly so completely satisfying. His voice is a serviceable rather than a particularly beautiful one. He does not work at his singing with the strain that is almost traditional with German tenors, yet neither does he give an impression of the strength that was *Otello*.

—P. M.

WAGNER: *Three Deathless Songs: Träume; Schmerzen; Im Treibhaus*; sung by Helen Traubel, soprano, with the Philadelphia Orchestra, Leopold Stokowski, conductor. Victor set M-872, two discs, price \$2.50.

▲ The first question here is why, with the addition of one more disc, the album was not made to include not three but five "deathless songs." The complete cycle has been, to my knowledge, only twice recorded: by Gadske, in the days of acoustic recording, and by Tiana Lemnitz some five

or six year ago. The Gadski set, beautifully sung, belongs among the historical treasures of the phonograph, and the Lemnitz records, done to the original piano accompaniment, are good examples of her art, but are probably impossible to get at the present time. There is, therefore, a necessity for a new recording of the cycle.

For sheerly beautiful tone quality Miss Traubel has done nothing better on records than these songs. It has been remarked before that this American's voice bears more than a slight resemblance to that of Mme. Flagstad, but never has the similarity been more marked. And her singing in all three of these songs is that of a sincere and conscientious artist. What she lacks to make her work a complete success is the vital spark that distinguishes the singing of Frida Leider in her recording of *Schmerzen* and *Träume* (Victor 7708). At least part of the blame here, I imagine, belongs to Mr. Stokowski, who in all probability set the tempi, which are inclined to be slow. The fact that the introduction to *Träume* is cut, and that *Im Treibhaus* is spread to two sides, will give an idea of how broadly the songs are performed. It is not a question of the music not holding together at such a slow pace, but rather of the singer needing just a little more impetus to bring her utterances to life.

Mechanically the set is excellent, with the voice well supported by the unique Stokowski-Philadelphia Orchestra tone. There is a slight pitch waver on one side of the review copies, but otherwise the discs are up to standard. I am sorry that the editor did not see fit to include the original texts in the accompanying leaflet.

—P. M.

TCHAIKOVSKY: *Album of Six Songs*; sung by Sidor Belarsky (basso cantante) with piano accompaniment by Ivan Basilewsky. Musicraft album No. 51, three 10-inch discs, price \$2.75.

▲ Although actually released last February this album has just come to hand. A year ago Victor brought out a recital of Tchaikovsky's songs by the Russian soprano, Maria Kurenko. There is a wide difference between this soprano's voice and Mr.

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The American Music Lover

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Belarsky's. The latter's voice is dark hued and somewhat lugubrious in quality, rather than metallic and reedy, and for that reason most suited to the emotional texture of Tchaikovsky's songs. Even though one may not understand the Russian language, one will immediately sense that Mr. Belarsky feels each of the songs he sings.

Tchaikovsky was not one of the foremost lieder composers, but he wrote some effective songs. Edwin Evans in his biography of the composer says, "His genius as a song writer belongs to the borderland between the Teutonic and the Slavonic. His melodies are in most cases more emotional than a German song writer would have them, and their beauties of expression savour more of the physical than the intellectual."

The English titles of the songs are different from those ordinarily employed; for example the first disc (251) has *Not A Word* and *We Sat Together*, which are better known as *Speak Not, O Beloved*, Op. 6, No. 2 and *By the Murmuring Stream*, Op. 73, No. 1. The second disc (252) contains *Night*, Op. 60, No. 9 and *Lullaby*, Op. 16, No. 1; and the third disc (253) contains *Pimpinella — Florentine Song*, Op. 38, No. 6 and *Autumn*, Op. 54, No. 14. Except in the case of the first song, these are the first or only electrical recordings available of these compositions.

—P. G.

Instrumental

SOLEARES (arr. Oyanguren): *Flamenco Suite*; played by Julio Martinez Oyanguren, guitar. Victor disc 13799, price \$1.00.

▲ I am following the label of the record in attributing this work to Soleares, although no encyclopedia I have been able to consult mentions a composer of that name. A *soléa* (plural *soléares*) is a type of Spanish or Argentine folk dance, and it may be that Oyanguren has assembled several *soléares* into a suite. This music is virtuoso stuff. Some of the melodies are curiously appealing, and the work is brilliantly played, but as a whole the disc does not escape monotony. The recording is good and surfaces are smooth.

—H. C. S.

RECORD COLLECTOR'S CORNER

(Continued from page 176)

resented before on I.R.C.C. records, sang this selection in 1919. There is a nobility of style in her artistry here and some beauty of tone, but there is also a suggestion that the lady was past her prime. She too is accompanied by a piano, which does not allow for the requisite support for the singer or the needed tonal coloring to do justice to Berlioz's music. It might be noted in passing that both of these arias are representative of Berlioz at his best.

Mr. Seltsam deserves a vote of thanks for re-issuing the two Battistini excerpts presented here. Both are unhackneyed arias. The noted baritone, whose span of years was from 1857 to 1928, made the *Zampa* in 1907 and the *Macbeth* in 1912. Both reflect his artistry at its finest. There is no sign of age in either recording, except perhaps for a slight thickening of the tone in the *Macbeth* air. But this again may be occasioned by the dramatic character of the music. All admirers of this singer will want this disc.

BOOK REVIEW

(Continued from page 168)

sweep he designates the greater part of Brahms' music as bad, and places under the same category the works of Bruckner, Liszt, Fauré, Wagner (by implication), most of Strauss, Shostakovich, nearly all of Sibelius, Elgar, Ravel and Rachmaninoff. I can only say that I stand awed by his omniscience and aghast at his daring, which less tolerant people, I am afraid, will call presumptuousness. One thing must be said, however: epic as are Haggin's dislikes, on the whole the works he does recommend are good. It is suggested, therefore, that one look upon said dislikes suspiciously and accept the recommendations with a greater degree of confidence. It might also be said that Haggin is not too good a psychologist nor overly familiar with the needs of the average music lover. If the book is addressed to the connoisseur, many of its choices are legitimate; but if it was not written with the initiate in mind it may defeat its ends by recommending music that is far over the heads of beginners.

—H. C. S.



OVERTONES

Two highlights in record news this month are the announcements of exclusive contracts that have just been signed by Toscanini and Stokowski with RCA-Victor.

This past year has seen the appearance of a variety of different types of domestic orchestral recording. Columbia has brought forward a series of releases strangely lacking in uniformity in reproduction. Whether or not, in view of the fact that Stokowski's recordings made with other orchestras than the Philadelphia did not compare favorably with the latter, he will permit the issuance of the 110 recordings he is said to have made last year with the All-American Orchestra, remains conjectural. Stokowski is accredited with saying, at the time of signing his latest long-term contract with Victor, that the "superior technical and research facilities" offered by Victor for the production and development of recorded music influenced his decision in making this contract. Nothing about the recordings he has made during the past year is mentioned. Recently Stokowski had a recording session with the NBC Symphony Orchestra; this was immediately following his first term as conductor of this organization. Future recordings by him will be made, according to Victor, with the NBC Symphony, and possibly with other orchestras.

Since the 110 recordings Stokowski is supposed to have made with the All-

American Orchestra while on tour are purported to have been accomplished on films, it not unlikely that if the conductor owns the films some of the recordings may materialize under Victor's labels. Stokowski is the most unpredictable person in the recording field; his interest has extended itself to radio and the sound-film as well as to the concert hall and records. His first recordings were made for Victor in November, 1917; his latest on November 7, 1941. All except the latest were made with the Philadelphia Orchestra. No other conductor has been as interested in the development and potentialities of recording. There has been evidence of injudicious procedure in many of his recordings, but the majority of them have had a magnificent tonal realism which has endeared them to many record listeners all over the world.

Toscanini has agreed to conduct for Victor records exclusively in connection with several of the great American orchestras. The noted conductor is said to have acquired a new interest in recording in the past year. Although we have no confirmation as to when his interest was awakened, it is safe to assume that the brilliant and vital recording of Brahms' *Second Piano Concerto* (March, 1941) may well have stimulated it. His recording of Beethoven's *Eroica*, made in the acoustically dead Studio 8-H, was evidently improved before the maestro realized what

values could be obtained in reproduced sound. Unlike Stokowski, Toscanini has not been interested primarily in sound reproduction, but rather in the achievement of pure musical values. It has long been rumored that the breaks in recording were nerve-wracking to him, and that he found all recording sessions enervating experiences. It may well be that the conductor has overcome this. Everyone will rejoice with us at the news that Toscanini has agreed to make a series of recordings. The rumors of his retirement after his resignation as conductor of the NBC Symphony, which was originally organized to make his services available to the radio public, were evidently ill-founded. It is good news indeed to know that although he is no longer officially connected with the NBC Symphony the record-buying public will not be deprived of further albums of his performances, for Victor has made arrangements for him to record with other major organizations. This, of course, will result in far better reproduction than the maestro was accorded in many of the early recordings he made with the NBC Symphony.

* * *

Fritz Reiner and the Pittsburgh Symphony Orchestra have been busy in the recording studios, so our scouts in the Middle West inform us. Reiner has recorded recently Debussy's *Iberia*, Strauss' *Don Quixote*, and Wagner's *Lobengrin Prelude*, among other things.

The brilliance of the tone of the Reiner recordings seems to have given the Pittsburgh writers something to go overboard on. The recent recording of *Don Juan* by Reiner was greeted there with almost ecstatic enthusiasm. We learn from one Pittsburgh writer that the reduction of surface or needle noise has been effected by Reiner's shifting, for recording purposes, "the entire range of dynamics upward, making it possible to tune down surface noise without killing pianissimo passages."

* * *

No information on English recordings for the past month was available at the time of going to press.

TONAL REALISM

(Continued from page 174)

eer took out a condenser and made other circuit changes which gave truly satisfactory reproduction. It seems that all set manufacturers (in response to the public demand, so they say) are against selling true high fidelity equipment and if you want it you must be insistent. Custom-built machines are frequently well worth acquiring, but several of our readers who have bought this type of equipment complain that the outfits have had to be serviced far too often. Those who wish this type of equipment might better assemble it themselves, or better still, have it assembled by an accessible expert.

RCA once made one of the best high fidelity machines on the market (particularly considering its low price); this was the R-99, which it discontinued, according to several dealers to whom we have talked, because there was not enough public demand for it. This may be true; it would seem more than likely that the demand for combinations was and is greater than that for phonographs alone.

We have found that the ideal way to hear recorded music is with the speaker at a four to five-foot height above the floor, i.e., near ear level and above the level of the couches, chairs and other upholstered pieces of furniture that are sound-absorbing. The listener can easily build his own speaker cabinet and put it at this height either in a bookshelf or in a closet door. The speaker would be best placed diagonally in the corner of the room or against the middle of a wall. Dimensions for a speaker cabinet were supplied by Mr. Lanier in our issue of May, 1940. Musical reproduction that is unhampered by obstacles such as furniture in its path frequently presents fewer problems to the listener. There are undoubtedly many reasons for this, reasons contingent on the absorption or alteration of certain resonances, as well as distortion of tone.

A great many biased and unsupported opinions on recordings and equipment are being disseminated today in magazines, newspapers, and trade bulletins. We invite you to check with us on the accuracy of any statement printed concerning which you have any doubt.

OUTSTANDING RECORDINGS

OF 1941

The past year has been rich in recordings of all categories of music. A selected list is bound to reflect the personal tastes of those who make it. This list, compiled by the staff of this magazine, does not pretend to be all-inclusive. It consists of the recordings that we found we returned to most often. For the convenience of those readers who wish to refer to our reviews of the recordings mentioned, we have indicated the month of issue and review.

Orchestra

- BEETHOVEN: *Symphony No. 3 in E flat (Eroica)*; Walter and N. Y. Philharmonic-Symphony Orchestra. Columbia set 449 (May).
- BERLIOZ: *Overtures—Les Francs Juges and Roi Lear*; Boult and BBC Orchestra. Victor set 803 (September).
- DVORAK: *Carnival Overture*; Talich and Czech Philharmonic Orchestra. Victor disc 13710 (September).
- ENESCO: *Roumanian Rhapsody No. 1*; Ormandy and Philadelphia Orchestra. Victor disc 18201 (November).
- FRANCK: *Symphony*; Monteux and San Francisco Symphony Orchestra. Victor set 840 (December).
- GLIERE: *Symphony No. 3 (Ilya Mourometz)*; Stokowski and Philadelphia Orchestra. Victor set 841 (December).
- GLUCK: *Don Juan—Scenes from Ballet*; Hans von Benda and Chamber Orchestra. Victor disc 13648 (June).
- GLUCK (arr. Mottl): *Ballet Suite*; Fiedler and Boston 'Pops' Orchestra. Victor set 787 (July).
- HANDEL: *Concerti Grossi Nos. 1 and 5*; Diener and his Collegium Musicum. Victor set 808 (September).
- HANDEL: *Faithful Shepherd Suite*; Beecham and London Philharmonic Orchestra. Columbia set 458 (August).
- KODALY: *Dances from Galanta*; Fiedler and Boston 'Pops' Orchestra. Victor set 834 (November).
- MAHLER: *First Symphony*; Mitropoulos and Minneapolis Symphony Orchestra. Columbia set 469 (October).
- MAHLER: *Ninth Symphony*; Walter and Vienna Philharmonic Orchestra. Victor set 726 (January).
- MOZART: *Serenade for 13 Wind Instruments*; Fischer's Chamber Orchestra. Victor set 743 (March).
- MOZART: *Sinfonia Concertante in E flat* (for Wind Instruments and Orchestra), K. App. No. 9; Stokowski and Philadelphia Orchestra. Victor set 760 (April).
- MOZART: *Sinfonia Concertante in E flat* (for Violin, Viola and Orchestra), K. 364; Spalding, Primrose, Stiedry and New Friends of Music Orchestra. Victor set 838 (December).
- MOZART: *Symphony in C major*, K. 338; Koussevitsky and Boston Symphony Orchestra. Victor discs 18065/67 (August).
- MOZART: *Symphony in E flat*, K. 543; Beecham and London Philharmonic Orchestra. Columbia set 456 (July).
- RAVEL: *La Valse*; Monteux and San Francisco Symphony Orchestra. Victor set 820 (October).
- SCHUMANN: *Symphony No. 3 (Rhenish)*; Walter and N. Y. Philharmonic-Symphony Orchestra. Columbia set 464 (September).
- SCHUMANN: *Symphony No. 4*; Walter and London Symphony Orchestra. Victor set 837 (December).
- SHOSTAKOVICH: *Symphony No. 1*; Rodzinski and Cleveland Orchestra. Columbia set 472 (October).

THE MUSIC MART

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SIBELIUS: *The Swan of Tuonela*; Ormandy and Philadelphia Orchestra. Victor disc 17702 (March).

SMETANA: *The Moldau*; Walter and N. Y. Philharmonic-Symphony Orchestra. Columbia set X-211 (December).

STRAUSS, J.: *Der Fleidermann—Overture* (disc 13688), *Der Zigeunerbaron—Overture* (disc 13689), *Emperor Waltz* (disc 13690); Walter and Paris Conservatory, London Philharmonic, and Vienna Philharmonic Orchestras (September).

STRAUSS, R.: *Don Juan*; Reiner and Pittsburgh Symphony. Columbia set X-190 (November).

STRAUSS, R.: *Don Quixote*; Ormandy and Philadelphia Orchestra. Victor set 720 (January).

SUK: *Serenade*; Talich and Czech Philharmonic Strings. Victor set 779 (June).

TCHAIKOVSKY: *Francesca da Rimini*; Beecham and London Philharmonic Orchestra. Columbia set 447 (May).

TCHAIKOVSKY: *Symphony No. 2*; Goossens and Cincinnati Symphony Orchestra. Victor set 790 (July).

TCHAIKOVSKY: *Symphony No. 5*; Beecham and London Philharmonic Orchestra. Columbia set 470 (October).

TCHAIKOVSKY: *Symphony No. 6 (Patétique)*; Furtwaengler and Berlin Philharmonic Orchestra. Victor set 553 (February).

VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*; Boult and BBC Orchestra. Victor set 769 (May).

WAGNER: *Tristan and Isolde—Prelude and Love Death* (Victor set 653); and WAGNER: *Parsifal—Prelude and Good Friday Spell* (Victor set 514); Furtwaengler and Berlin Philharmonic Orchestra. (June).

Concerto

BACH: *Clavier Concerto No. 5 in F minor*; and MOZART: *Das Donnerwetter*; Fischer and his Chamber Orchestra. Victor set 786 (July).

BERG: *Violin Concerto*; Louis Krasner, Rodzinski and Cleveland Orchestra. Columbia set 465 (September).

BRAHMS: *Second Piano Concerto*; Horowitz, Toscanini and NBC Symphony Orchestra. Victor set 740 (March).

BRAHMS: *Double Concerto*; Heifetz, Feuermann, Ormandy and Philadelphia Orchestra. Victor set 815 (October).

MOZART: *Horn Concerto No. 3, K. 447*; Aubrey Brain, Boult and BBC Orchestra. Victor set 829 (November).

TCHAIKOVSKY: *Piano Concerto No. 1*; Horowitz, Toscanini and NBC Symphony Orchestra. Victor set 800 (November).

Chamber Music

BEETHOVEN: *Quartet in C sharp minor, Op. 131*; Budapest Quartet. Columbia set 429 (January).

DEBUSSY: *Quartet in G minor*; Budapest Quartet. Columbia set 467 (September).

DVORAK: *Quintet in E flat, Op. 97*; Prague String Quartet and R. Kosderka. Victor set 811 (September).

HAYDN: *Seven Last Words of Christ*; Primrose String Quartet. Victor set 757 (May).

JACOBI: *Hagiographa—Three Biblical Narratives*; Irene Jacobi (piano) and Coolidge Quartet. Victor set 782 (June).

LOEFFLER: *String Quintet*; Gordon String Quartet with K. Rickert. Schirmer set 13 (January).

MOZART: *Quartet in B flat (Hunting), K. 458*; Budapest Quartet. Victor set 763 (May).

MOZART: *Quartet in D minor, K. 421*; Budapest Quartet. Columbia set 462 (August).

PROKOFIEFF: *String Quartet*; Stuyvesant String Quartet. Columbia set 448 (May).

SOUTH AMERICAN CHAMBER MUSIC. Columbia set 437 (February).

SCHOENBERG: *Pierrot Lunaire*; Ensemble directed by the composer. Columbia set 461 (October).

Keyboard

BRAHMS: *Five Intermezzi*; Walter Gieseking. Columbia set X-201 (October).

MOZART: *Sonatas in D (K. 576) and F (K. 332)*; Robert Casadesu. Columbia set 433 (February).

MOZART: *Sonatas in G (K. 283) and D (K. 576)*; Claudio Arrau. Victor set 842 (December).

SCHUBERT-LISZT: *Soirée de Vienne*; Moriz Rosenthal. Victor disc 1854 (August).

Instrumental

BACH: *Cello Suites Nos. 1 and 6*; Pablo Casals. Victor set 742 (August).

Voice

ART SONGS; Povla Frijsh (soprano). Victor set 789 (July).

BEETHOVEN: *Missa Solemnis*; Soloists, Chorus, and Boston Symphony Orchestra, direction Koussevitzky. Victor sets 758 and 759 (April).

BRAHMS: *Song Recital*; Lotte Lehmann. Columbia set 453 (June).

BRAHMS: *Song Album No. 2*; Alexander Kipnis. Victor set 751 (April).

BRAZILIAN SONGS; Elsie Houston (soprano). Victor set 798 (August).

FAURE: *Requiem*; Soloists, Chorus, and Montreal Festivals Orchestra, direction of Wilfred Pelletier. Victor set 844 (December).

MOZART: *Così fan tutte*; Glyndebourne Festival Opera Company 1935, direction Fritz Busch. Victor sets 812, 813, 814 (November).

PALESTRINA: *Ecce, Quomodo Moritur*; and

DURANTE: *Misericordias Domini*; Augusta Choir. Victor disc 17633 (February).
 ROSSINI: *Stabat Mater—Cujus animam*; and VERDI: *Requiem—Tanquam Reus*; Jussi Bjoerling (tenor). Victor disc 13588 (April).
 GREAT SONGS OF FAITH—Arias from *The Messiah* (Handel), *St. Paul and Elijah* (Mendelssohn), and *St. John Passion* (Bach): Marian Anderson with Victor Symphony Orchestra, direction Charles O'Connell. Victor set 850 (December).
 MAGGIE TEYTE RECITAL—Songs by Ber-

lioz, Duparc and Debussy. The Gramophone Shop, New York (March).
 YVES TINAYRE RECITAL of Secular and Sacred Music from the 12th to 17th centuries. Columbia set 431 (January).
 VERDI: *Requiem*: Soloists, Chorus, Rome Royal Opera Orchestra, direction Tullio Serafin. Victor set 734 (February).
 WAGNER: *Parsifal—Duet from Act 2* (Scene between Kundry and Parsifal); Flagstad and Melchior, with Victor Symphony Orchestra. Victor set 755 (April).



IN THE POPULAR VEIN VAN NORMAN

AAAA—*Helen Morgan Album*. Victor set P-102.

• It was inevitable, after Helen Morgan's death, that an album of her best records should be assembled. One of the rare popular singers of our day, she was a completely distinctive figure, and was inimitable because her greatness as an artist stemmed from her greatness as a woman. She had the same artless simplicity that distinguishes the work of that other great singer of our day, Bing Crosby. Her voice, while limited in range and volume, was of exceptional sweetness and purity and her knack of understatement, during the speakeasy era, when maudlin emotionalism was the order of the day, set her apart from her contemporaries. Here are the finest of her recordings, including, of course, the number that made her famous: *Bill*. Also included is the number she sang so unforgettably in *Show Boat*—*Can't Help Lovin' Dat Man*—, as well as the two numbers from that other exquisite Jerome Kern score *Sweet Adelaide*—*Don't Ever Leave Me* and *Why Was I Born?* Also Youmans' *More Than You Know*, *Give Me a Heart to Sing To*, *Body and Soul*, and *Something to Remember You By*.

AAAA—*King Joe*. Paul Robeson, with Count Basie and his Orchestra. Okeh 5475.

• This rather amazing disc celebrates the black man's demigod Joe Louis, and treats of the fighter's relinquishing of the title and his entrance into service. The text, by Richard Wright, is in the manner of a folk ballad and is notably beautiful. In keeping with the simplicity of the words, Basie utilizes the same blues theme for each stanza that he used in the earlier *Sent For You Yesterday*, but in much slower tempo. Robeson sings it with rugged power, the orchestral interludes are thrillingly conceived, and the whole thing packs a tremendous wallop, like one of Joe's own haymakers. Don't miss it.

AAAA—*Blues in the Night*; and *This Time the Dream's on Me*. Woody Herman and his Orchestra. Decca 4030.

• The score that Johnny Mercer and Harold Arlen have written for the new Warner Bros. musical *Blues in the Night* is probably the finest collection of tunes to adorn any production, film or stage, in the last couple of seasons. Here, if they can only be kept together, is perhaps the greatest songwriting combination in America today. Each is a superb craftsman in his own right, and the style is miraculously suited to that of the other. Of the various tunes

in the score, the title song, *Blues in the Night*, is undoubtedly the best. Here is a number that is as superior to the average popular song as Joe Louis, say, is superior to the average heavyweight leather-pusher. And after the prolonged deluge that has ranged from Tchaikovsky all the way down to Terrible, it is a distinct pleasure to note that the public appreciates a tune of the quality of the present. A highly original number, both as to words and music, it demands a singer of imagination and—more important—real understanding and sympathy for blues. And in Woody Herman we have someone who fills the requirements of the music 100%. More and more is Herman coming to be recognized as one of the finest male vocalists, and he sings blues with really amazing effectiveness and understanding. Here, in what might be termed a "super-blues", he does himself proud.

AAAA—*Let's Do It*; and *The Earl*. Benny Goodman and his Orchestra. Okeh 6474.

- Despite the frequent changes in its personnel, the Goodman band continues merrily in its spectacular career. It is at the moment the most efficient swing ensemble ever put together in this country, or very close to it. *The Earl* is a slick novelty apparently designed to demonstrate the undubitable brilliance of the new pianist that Goodman picked up in Chicago, Mel Powell, and the whole thing is carried off with the utmost brilliancy.

AAA—I *Said No*; and *Deep in the Heart of Texas*. Alvino Rey and his Orchestra. Bluebird B-11391.

- One of the fastest moving bands in the business just now is the Alvino Rey group. Offshoot of a Horace Heidt unit of a few years back, it's a versatile, well-disciplined ensemble built around the fantastic antics of its leader, who plays the electric guitar. Rey does literally everything on that instrument but make it speak, and he comes very close to that in several of his discs, notably one called *Here Comes the Bride*, in which the guitar actually gives a recognizable imitation of the wedding responses. The principal factor in the band's climb to popularity, no doubt, has been their knack of turning out amusing, original records. *I Said No* will probably be one of their most successful ones. It's a rather saucy little ditty that reserves its punch line for the very end, when everything is cleared up to the satisfaction of all (including the censors, if any). This is all somewhat in the rather malodorous tradition of *She Had to Go* and *Lose It at the Astor* and other such juke-box favorites, but the risqué vocal is nicely handled by Yvonne King, who is Mrs. Rey, I believe, and who is one-fourth of the King Sisters, who have also played a very important part in the success of this up-and-coming group.

AAA—*Record Session*; and *Nothin'*. Harry James and his Orchestra. Columbia 36399.

- *Record Session* is a very fetching novelty written in a quasi-Ellington style, and James does right by it. Aside from being the greatest trumpet player in the land, James apparently knows a good number when he has one, and he also possesses some fresh ideas about arrangement, presentation, etc. Thus it is fairly safe to predict a long and successful career for him as a bandsman, something that few of our instrumental virtuosi seem able to achieve.

Other Current Popular Recordings of Merit

AAA—*How About That Mess*; and *Let Me Off Uptown*. Lucky Millinder and his Orchestra. Decca 4099.

AAA—*Big and Fat and Forty-Four*; and *Gabby*. Doc Wheeler and his Sunset Orchestra. Bluebird B-11389.

AAA—I *Used to Love You*; and *Leap Frog*. Louis Armstrong and his Orchestra. Decca 4106.

AAA—*Chattanooga Choo Choo*; and *For All We Know*. Andrews Sisters with Vic Shoen and his Orchestra. Decca 4094.

AAA—*Keep 'Em Flying*; and *Thanks for the "Boogie"*. Ride. Gene Krupa and his Orchestra. Okeh 6506.

AAA—*From One Love to Another*; and *Coffee and Cakes*. Frankie Masters and his Orchestra. Okeh 6488.

AAA—*You Don't Know What Love Is*; and *Somebody Nobody Loves*. Ella Fitzgerald. Decca 4082.

AAA—*William Tell Overture*; and *Beyond the Blue Horizon*. The Three Suns. Decca 4092.

AA—*Honey Dear*; and *What's Cookin'*. Cookie? Griff Williams and his Orchestra. Okeh 6510.

AA—*Autumn Nocturne*; and *The Clock Song*. Charlie Spivak and his Orchestra. Okeh 6476.

AA—I'm *In a Low Down Groove*; and *Uncle Bud Erskine*. Hawkins and his Orchestra. Bluebird B-11372.

AA—*Wondering Where*; and *Move Over*. John Kirby and his Orchestra. Victor 27712.

AA—*A Week-End in Havana*; and *Tropical Magic*. Xavier Cugat and his Orchestra. Columbia 36404.

AA—I *Got It Bad*; and *Nothin'*. Les Brown and his Orchestra. Okeh 6414.

AA—*Baby Mine*; and *Miss You*. Claude Thornhill and his Orchestra. Columbia 36413.

